Polyswagg: A Critical Analysis of its Classification within Street Dance Culture and a Pathway to Foundational Recognition

1. Introduction: Navigating the Landscape of Street Dance

Street dance, often referred to as urban dance or Hip-Hop dance, represents a vibrant and dynamic cultural phenomenon that emerged from the social fabric of urban centers, particularly within African-American and Latino communities in the United States during the mid-20th century. These dance forms were not born in formal studios but developed organically in public spaces such as streets, dance parties, block parties, parks, schoolyards, raves, and nightclubs. This inherent characteristic of "vernacular dance" means they are often improvisational and social in nature, fostering direct interaction among dancers and with spectators, and serving as a crucial outlet for self-expression, cultural identity, and social connection for underrepresented communities.

Within this rich and evolving landscape, newer dance styles frequently emerge, prompting discussions and debates regarding their classification and authenticity. One such style is Polyswagg, a distinctive dance form popularized by the acclaimed choreographer Parris Goebel and her renowned crews, including The Royal Family and ReQuest Dance Crew. Goebel herself describes Polyswagg as a fusion, "combining sassy woman fire with

aggressive inner strength", and rooted in a deep connection to music, emphasizing "hearing, breathing and living the music, being passionate while dancing and transmitting feelings". Despite its undeniable visual impact and widespread recognition, particularly through high-profile performances, Polyswagg is frequently categorized within the dance community as a choreographic style rather than a foundational freestyle street dance. Online discussions and forums reveal a clear distinction drawn by practitioners between "hip hop (freestyle)" and "hip hop choreography," indicating a sensitive and often debated subject within the culture.

The very act of defining "street dance" is a contested space, reflecting broader cultural power dynamics and authenticity claims. The historical context of street dance, originating from marginalized communities and serving as a voice for the unrepresented, imbues the term with a strong sense of authenticity and cultural integrity. When a highly visible and commercially successful style like Polyswagg, which is attributed to a singular choreographer, emerges, it naturally challenges these established definitions. The discussion extends beyond mere technical aspects to encompass questions of who defines a cultural category, what criteria legitimize "foundational" status, and whether commercial success can coexist with "street" authenticity without diluting its essence. The community's explicit differentiation between "freestyle" and "choreography" highlights this underlying tension over what constitutes "real" street dance. This report will systematically analyze Polyswagg against the established criteria for foundational freestyle street dance styles, synthesize community opinions, and provide actionable recommendations for Polyswagg to potentially gain recognition as a freestyle foundation.

2. Defining the Foundations of Freestyle Street Dance

To understand the current classification of Polyswagg, it is essential to establish a clear framework of what constitutes a foundational freestyle street dance style. These styles

share a set of core principles and characteristics that distinguish them from purely choreographic forms.

Core Principles of Freestyle Street Dance

Foundational street dance styles are characterized by:

- Organic Emergence and Cultural Context: These dances are not typically conceived in a studio setting but are born from specific communities, times, and places, deeply influenced by natural social interaction. They often serve as a form of cultural identity and expression for marginalized groups, or as an "escape from struggle," providing a vital platform for self-expression and community building. For instance, Krump emerged as a means to escape gang life, while Waacking and Vogue originated within LGBTQ+ communities seeking safe havens and avenues for self-expression. Dancehall, similarly, arose from disempowered youth in Jamaican ghetto communities. The common thread across all foundational styles is their organic emergence from specific communities and social contexts, driven by a profound need for expression, often in response to societal conditions. This highlights a direct relationship between social context and the formation of a dance form, where societal or personal necessity drives organic creation and contributes to foundational status.
- Improvisation and Self-Expression: A fundamental aspect of freestyle street dance is spontaneity, where dancers create movements in the moment rather than following predetermined sequences. This "exercising of one's own voice" and developing a "unique style" is central. The core philosophy of freestyle is encapsulated by the maxim, "DON'T FAKE THE FUNK," which emphasizes genuine, unscripted movement. This reflects that the emphasis on improvisation is not merely a technique but a philosophy that prioritizes authentic self-expression.
- Musicality and Groove: A deep connection to and interpretation of music is paramount. Dancers are expected to "feel the music" and let their bodies react instinctively to sounds, allowing the music to dictate the rhythm, flow, and emotional expression. Developing one's "own unique groove" is a critical element.

- Movement Vocabulary and Technical Foundation: While improvisational, foundational styles develop a "vocabulary of moves" or "building blocks" that serve as a base for freestyle. These moves are diligently practiced to build a "toolkit" and a "technical foundation". Over time, these movements can be codified into syllabi or certificate programs to facilitate broader learning and transmission. This reveals that a "foundation" in street dance is not simply a set of pre-defined steps to be replicated, but rather a set of principles and core movements that enable spontaneous, creative expression within the style's aesthetic. The utility of these foundations lies in their capacity to enable improvisation and personal development, rather than solely synchronized performance. This highlights a direct relationship where codified foundations directly support and enhance freestyle.
- Community and Battle/Cypher Culture: These styles are honed and evolved in communal settings such as clubs, block parties, informal gatherings, and particularly through dance battles and cyphers. These environments are crucial for developing and showcasing freestyle skills, fostering creativity, originality, and challenging dancers to respond spontaneously to music and opponents.

Key Characteristics of Foundational Street Dance Styles

The following table provides a concise overview of the foundational street dance styles, highlighting their origins, core techniques, and emphasis on improvisation and community. This comparative analysis serves as a benchmark for evaluating Polyswagg.

Table 1: Key Characteristics of Foundational Street Dance Styles

Dance Style	**Origin/Context**	**Core Techniques/ Moves**	**Emphasis on Improvisation/ Battles**	**Key Cultural Aspects**

Hip Hop	Bronx, NYC, 1970s; part of Hip Hop culture	Bounce, Rock, Roll, Groove	High	Self-expression, personal voice
Popping	Oakland/Fresno, CA, late 1970s; funk music	Muscle contractions, posing	High	Rooted in funk culture
Breaking	Bronx, NYC, 1970s; Hip Hop culture	Toprock, Footwork, Power Moves	High	Battle culture, athleticism
Locking	LA, late 1960s; funk dance	"Locking", arm/hand movements	High	Performance-oriented, audience interaction
Krump	South Central LA, early 2000s	Stomps, Jabs, Chest Pops	Very High	Free, expressive, exaggerated, non-violent
Vogue	Harlem Ballroom, 1960s-1980s; LGBT community	Poses, angular movements, Dips	Medium-High (performance-based)	Social protest, gender identity
Waacking	LA Gay Clubs, 1970s Disco era	Rotational arm movements	High	LGBTQ+ community, self-expression

House	Chicago/NYC, late 70s - early 80s clubs	"Jack", Two Step, Shuffle	High	Freedom, feeling the music, communal
Litefeet	Harlem, NYC, early 2000s	Tone Wop, Chicken Noodle Soup	High	Urban musical social scene
Jookin	Memphis	G-Walk, Bounce Therapy	High	Improvisational methods, dance history
Dancehall	Jamaica, 1970s; street parties	Wining, Tic-Toc, Jiggle	High	Way of life, authenticity tied to Jamaican culture
Afro Dance	Africa/African Diaspora	Azonto, Ndombolo, Amapiano	High	Rhythm, groove, self-expression, personality

This comparative analysis immediately highlights commonalities, such as a strong emphasis on improvisation and communal origins. This table establishes a clear and concise benchmark against which Polyswagg can be objectively evaluated in subsequent sections, making the arguments for its choreographic classification and the recommendations for its potential foundational recognition more concrete and data-driven.

3. Polyswagg: A Choreographic Masterpiece

Polyswagg, as a dance style, is largely defined by the artistic vision and choreographic prowess of its creator, Parris Goebel. Her descriptions and the typical presentation of Polyswagg performances reveal its strengths as a highly refined choreographic form.

Defining Polyswagg

Parris Goebel articulates Polyswagg as a style that "is combining sassy woman fire with aggressive inner strength". She further elaborates that her style is fundamentally "based on hearing, breathing and living the music, being passionate while dancing and transmitting feelings". Goebel also notes that Polyswagg draws "music inspirations from the DanceHall style", indicating an influence from an established street dance genre. The style incorporates several distinct and recognizable movements that serve as trademark motifs within her choreography, such as the "spine-defying Matrix bullet dodge," the "caterpillar formation booty slap," the "pigtail propeller twirl," and a "glitchy, full body twerking". These specific movements are often executed with high precision and visual impact.

Typical Presentation and Characteristics as Choreography

Polyswagg is predominantly showcased through meticulously planned and highly synchronized group performances. These are typically performed by Goebel's crews, including The Royal Family, ReQuest Dance Crew, and Sorority, in high-profile settings such as the World of Dance Championships or in music videos. The creative control is consistently attributed, with video descriptions explicitly stating "Choreography & Concept by: Parris Goebel". This clear attribution points to a pre-planned and directed artistic vision that guides the dancers' movements.

Performances are lauded for their "incredible display of athleticism, agility and discipline". A key characteristic is the achievement of a "unified whole," where "individual personas burn

bright within a unified whole" and "the choreography showcases the absence of any weak links". This emphasis on collective precision and seamless execution of a singular vision is a hallmark of strong choreography. Furthermore, the visual presentation is meticulously crafted, with "styling, hair, fashion everything is so on point", elements that are typically central to choreographed stage productions designed for audience consumption. The integrity of the choreography's execution is often highlighted, with notes stating that "The speed of the choreography performed in this clip was not edited in anyway", reinforcing the demanding nature and precise delivery of the planned routine.

The primary intent behind Polyswagg's creation and presentation is choreographic performance, which prioritizes the synchronized execution of a pre-determined sequence. This stands in contrast to the imperative of freestyle, which centers on improvising movements in the moment. This fundamental divergence in intent and application directly influences its classification as a choreographic style, as it inherently moves away from the spontaneous, improvisational nature characteristic of foundational street dance.

While Goebel states Polyswagg is about "feeling the music", the strong emphasis on pre-planned, synchronized group routines suggests that this "feeling" is channeled into composition rather than spontaneous improvisation within a cypher. This is a critical nuance in understanding its choreographic nature. The distinction between drawing "inspiration" from a street dance style and building a new style upon the foundational principles and improvisational practices of that street dance is crucial. While Polyswagg draws inspiration from Dancehall, a recognized street dance, the provided information does not indicate that Polyswagg practices Dancehall's foundational elements in a freestyle context. Furthermore, an authentic connection to Dancehall would be culturally specific, as it is stated that "To be authentically Dancehall it must come from those born, living and breathing the culture in Jamaica". Polyswagg's current approach appears to be more superficial in this regard, contributing to its choreographic classification.

4. Community Discourse: The Freestyle vs. Choreography Divide

Online forums and user-generated content reveal a clear and often passionate debate within the dance community regarding Polyswagg's classification. These discussions highlight the fundamental philosophical differences between freestyle and choreography, and how Polyswagg's characteristics align more closely with the latter.

Arguments Supporting Polyswagg's Choreographic Nature

A recurring sentiment in online discussions points to the practice of "reusing choreo" by Royal Family dancers, suggesting they are "running out of ideas" by "copying old choreos" from Parris Goebel. This criticism directly contrasts with the expectation of fresh, spontaneous creation inherent in freestyle street dance, where originality and individual creative spin are highly valued. The perceived lack of continuous, spontaneous innovation in Polyswagg's public presentations is a significant factor in its classification.
Forum participants consistently define choreography as "the ability to memorize and execute moves in order as set by the choreographer" and "planning and practicing specific dance moves in a set sequence". In stark contrast, freestyle is described as "improvising your movements in the moment". Polyswagg's emphasis on synchronized, pre-planned routines aligns squarely with the definition of choreography. One user explicitly states, "Choreography. Its nature is to be codified. Freestyle is improvised and has no repeatability", further solidifying this distinction.

The choreography community is sometimes labeled "trendy" by freestylers. This implies that choreographic styles, particularly those focused on performance for broader audiences, may be perceived as ephemeral or lacking the deep, enduring cultural roots and organic evolution seen in foundational street dances. The "freestyle maxim" of "DON'T

FAKE THE FUNK" serves as a direct counter to perceived inauthenticity or a lack of genuine, spontaneous expression.

A notable absence in the provided information is any indication of Polyswagg's active participation or development within freestyle cyphers or battle culture. These environments are crucial proving grounds for street dance foundations, fostering spontaneous creativity, adaptability, and direct interaction between dancers. Polyswagg's typical showcase in polished performance settings, where the objective is a unified, pre-set display rather than spontaneous head-to-head improvisation, further contributes to its classification as choreographic.
The core tension in the community stems from the fundamental philosophical difference between "freestyle" (spontaneity, self-expression, communal origin, "DON'T FAKE THE FUNK") and "choreography" (pre-planned, performance-oriented, "FAKE IT 'TIL YOU MAKE IT"). Polyswagg, being explicitly choreographed, falls into the latter, leading to its current classification. The criticism of "reusing choreo" underscores a perceived lack of innovation within the freestyle paradigm for Polyswagg, which is a key element of street dance originality. This indicates that while Polyswagg is creative as choreography, it may not be perceived as evolving organically through individual freestyle expression in the same way traditional street styles do.

Arguments Suggesting Street Dance Influence or Perceived Link

Despite the strong arguments for its choreographic nature, some community members perceive stylistic links between Polyswagg and established street dance forms. For example, a Reddit user associated Polyswagg with Waacking and Hip Hop, noting, "Hao: waacking, hip hop (a la Parris Goebel, polyswagg)... like, any bad bitch dance/choreo - he'll devour it haha". This suggests that, at a stylistic or energetic level, Polyswagg shares some aesthetic qualities with street dance, even if its underlying methodology differs.

Furthermore, discussions acknowledge that street dance styles, though originating "outside of the classroom," are now commonly "taught in studios and performed on stages". This implies that the venue of practice or performance does not solely determine a style's classification, but rather its origin and inherent nature (improvisational vs. pre-planned) are more decisive factors.

The community discourse highlights that Polyswagg is primarily seen in polished "performances". In contrast, foundational street dances are deeply rooted in "practice" within informal social gatherings, jams, and battles. The comments about "reusing choreo" further underscore that Polyswagg's output is seen as pre-determined, not spontaneously generated. This suggests a direct relationship where a primary focus on performance over organic, improvisational practice within a community hinders a style's recognition as a freestyle street dance foundation. Foundational styles are built from the ground up through continuous, spontaneous interaction, whereas Polyswagg appears to be built from the top down for spectacle.

The debate around Polyswagg's classification, particularly the "reusing choreo" argument and the cultural appropriation discussion around Dancehall influences, points to a broader concern within the street dance community about "authenticity" and "innovation." The "freestyle maxim" of "DON'T FAKE THE FUNK" is a direct counter to perceived inauthenticity or a lack of genuine, spontaneous expression. This implies that as dance globalizes, the community increasingly scrutinizes styles that borrow heavily from established foundations without demonstrating a deep, organic understanding or contributing to the improvisational evolution of the art form. This creates a barrier for styles like Polyswagg, which are perceived as more derivative or performance-focused rather than genuinely innovative in a freestyle context.

5. Analysis: Why Polyswagg is Not Yet a Freestyle Street Dance Foundation

Synthesizing the defining characteristics of foundational street dance styles with the observed nature of Polyswagg and community discourse, a clear explanation emerges for its current classification as a choreographic style.

Contrasting Origins and Evolution

Foundational street dance styles emerged organically from specific urban communities and social contexts, driven by a collective need for expression, identity, and social interaction. Their evolution is a bottom-up process, shaped by countless individual contributions within shared spaces, fostering a sense of communal ownership and continuous development.

In contrast, Polyswagg is primarily a signature style developed and popularized by a single choreographer, Parris Goebel, and her dance crews. Its evolution appears to be a top-down, choreographer-led process, focused on creating polished performances for stage and media. This distinction in origin and evolutionary pathway is the most significant factor in its current classification.

Improvisation vs. Choreography as Core Practice

At its heart, freestyle street dance is improvisational, emphasizing spontaneity, individual voice, and the ability to "just move" and "exercise your own voice" in response to music. Freestyling is the primary mode of expression in cyphers and battles.
Polyswagg, however, is explicitly defined and presented as "choreography". While it showcases incredible athleticism and expressiveness, its emphasis is on executing

pre-planned routines with precision and synchronization. The community criticism of "reusing choreo" directly points to a perceived lack of spontaneous improvisation within its public presentations, further solidifying its choreographic identity.

Role of Cypher and Battle Culture

Cyphers and battles are crucial environments where street dance styles are developed, tested, and recognized. They foster spontaneous creativity, adaptability, and direct interaction between dancers, serving as a proving ground for improvisational skill.
The provided information does not indicate Polyswagg's active participation or development within freestyle cyphers or battle culture. Its typical showcase is in performance settings, such as the World of Dance Championships or music videos, where the objective is a unified, pre-set display, not spontaneous head-to-head improvisation. This absence from core improvisational proving grounds contributes significantly to its non-foundational classification.

Codification for Freestyle vs. Choreographic Replication

Foundational street dance styles develop a codified vocabulary of moves (e.g., the 6-step in Breaking, the Jack in House, various pops in Popping) that serve as a base for individual improvisation and variation. The "foundation" allows for infinite personal interpretation and creative remixing by individual dancers.

Polyswagg possesses "trademark motifs", but these are presented as elements within a choreographer's specific routines, rather than as a universally recognized, improvisational vocabulary to be freely adapted by a broad community. The emphasis appears to be on replicating Parris Goebel's specific style and choreography, rather than providing a framework for independent freestyle development.

Polyswagg's consistent presentation in highly polished, synchronized performances reinforces its identity as a performance art. While street dance can be performed, its foundational development occurs in informal, improvisational settings like cyphers and jams. The community's "trendy" label and criticism of "reused choreo" indicate that prioritizing performance over authentic, spontaneous development in these informal settings can undermine claims to foundational street dance status. This means that a style which prioritizes external presentation and synchronized execution over internal, improvisational development within its community will struggle to be recognized as a foundational street dance.

6. Recommendations: Pathways to Recognition as a Freestyle Street Dance Foundation

For Polyswagg to evolve from a celebrated choreographic style into a recognized freestyle street dance foundation, a deliberate and strategic shift in its development and presentation is necessary. These recommendations directly address the gaps identified in the analysis, focusing on fostering organic community growth and embracing the core tenets of freestyle street dance.

Foster Organic Community Engagement and Development

To gain foundational status, Polyswagg must transcend its current perception as solely a choreographer's signature style and cultivate a broader, decentralized community ownership. This requires empowering individual dancers to interpret, adapt, and evolve Polyswagg movements through their own freestyle expression, thereby fostering a genuine grassroots movement. Foundational street dances are defined by their organic emergence from communities and their bottom-up evolution. For Polyswagg to become foundational,

its growth needs to be decentralized and community-driven, moving beyond being solely a choreographer's signature.

Actionable Steps:

- Host open jams and sessions where dancers are explicitly encouraged to freestyle with Polyswagg elements to diverse music, without the constraint of pre-set choreography. These informal gatherings are crucial for organic development.
- Develop online platforms or physical spaces dedicated to community-led Polyswagg exploration, sharing, and peer-to-peer learning, distinct from official choreography releases. This would allow for a more natural evolution of the style through collective contribution.

Codify Foundational Movements for Freestyle Application

While Polyswagg has identifiable "trademark motifs", these currently function primarily as choreographic elements. For foundational recognition, a systematic codification of core Polyswagg movements that serve as building blocks for improvisation is essential, similar to the structured vocabularies in Breaking or House. Foundational street styles have codified moves that serve as a blueprint for freestyle dance. Polyswagg needs to establish a clear, teachable vocabulary that empowers individual freestyle, not just choreographic replication.

Actionable Steps:

- Create comprehensive tutorials and workshops specifically focused on freestyle techniques within Polyswagg, emphasizing how to adapt, combine, and personalize its signature motifs improvisationally.

- Compile a "Polyswagg Freestyle Dictionary" or similar resource that details core moves and their variations, explicitly outlining how they can be used for spontaneous application in a freestyle context.

Integrate into Battle and Cypher Culture

Active participation and development within freestyle dance battles and cyphers are critical for a style to gain recognition as a street dance foundation. These environments are proving grounds that demonstrate a style's adaptability, improvisational depth, and capacity for spontaneous "call and response". This would help shift the perception of Polyswagg from a purely performance style to one capable of spontaneous, competitive interaction.

Actionable Steps:

- Organize Polyswagg-specific freestyle battles or integrate Polyswagg rounds into existing, recognized street dance battle events.
- Parris Goebel and her prominent dancers could actively participate in or showcase Polyswagg freestyle in public cyphers, demonstrating the style's improvisational potential and encouraging others to engage in this manner.

Emphasize Originality and Individual Expression within Freestyle

The current emphasis on a "unified whole" in Polyswagg choreography, and the criticism of "reusing choreo", indicates a need to pivot towards celebrating individual creative expression. Originality and personal style are core elements of street dance.

Actionable Steps:

- Actively promote and highlight individual Polyswagg freestylers who develop distinct personal styles and contribute new improvisational approaches to the genre.
- Encourage experimentation and fusion of Polyswagg elements with other street dance foundations in a freestyle context, fostering broader movement vocabulary and creative exploration.

Deepen Cultural Lineage and Acknowledge Influences Authentically

While Polyswagg draws inspiration from Dancehall, for foundational recognition, it must demonstrate a deeper, more respectful, and authentic engagement with its cultural influences. This is particularly crucial given the explicit cultural boundaries around styles like Dancehall, where authenticity is tied to those "born, living and breathing the culture in

Jamaica". Foundational street dances are intrinsically linked to their cultural origins and the communities that created them. Authenticity and cultural integrity are paramount.

Actionable Steps:

- Explicitly acknowledge and educate on the specific foundational elements borrowed from other styles, providing historical context and giving credit to their origins, rather than presenting them solely as "inspiration" for a new, distinct style.
- Collaborate with originators and learn from pioneers and communities of the influencing styles to ensure respectful integration and evolution.

Pursue Academic and Institutional Recognition (Long-term)

Once significant organic community development and improvisational practice are established, formal academic study and inclusion in dance programs can solidify a style's foundational status. Academic and institutional recognition documents a style's history, techniques, and cultural significance.

Actionable Steps:

- Encourage and support scholarly research into Polyswagg's development, its techniques, and its place within the broader dance landscape.
- Develop formal curricula for Polyswagg as a freestyle foundation, similar to existing certificate programs for other styles.

These recommendations collectively point to a need for Polyswagg to decentralize its creative ownership from Parris Goebel to a broader community. This is evident in the calls for organic development, community jams, and individual expression. The current "top-down" approach is a barrier to foundational recognition. For Polyswagg to transition from a choreographic style to a foundational street dance, it must empower its practitioners to collectively shape and evolve the style through spontaneous creation, rather than primarily replicating a singular artistic vision. This shift in power dynamics and creative agency is a critical factor for achieving foundational status.

Furthermore, the "trendy" label associated with choreography implies a perceived lack of enduring depth compared to foundational street dances. By embracing organic development, improvisation, and battle culture, Polyswagg can demonstrate its adaptability, resilience, and capacity for continuous, authentic evolution. The recommendations aim to imbue Polyswagg with the characteristics that make street dance foundations "timeless" – their ability to continuously evolve through individual and communal freestyle, rather than being confined to specific choreographed routines. This means that adopting core street dance practices leads to greater longevity and foundational recognition.

7. Conclusion

The analysis of Polyswagg within the context of established freestyle street dance foundations reveals a clear distinction in its current classification. Foundational freestyle street dance styles are characterized by their organic, community-driven origins, a profound emphasis on improvisation and spontaneous expression, development within vibrant cyphers and battles, and a codified vocabulary that serves as a flexible blueprint for individual creativity. These styles emerge from deep societal or personal needs, fostering a bottom-up evolution that prioritizes authentic, unscripted movement.

Polyswagg, while undeniably a highly influential and artistically compelling style, is currently categorized as choreographic due to several key factors. Its creation is primarily attributed to a singular artistic vision, Parris Goebel, leading to a top-down development model. Its public presentation heavily emphasizes pre-planned, synchronized performances, with a notable absence of engagement in improvisational battle culture. Furthermore, while Polyswagg possesses distinctive motifs, these function more as elements within choreographed routines rather than a universally recognized, improvisational vocabulary for broader community adaptation. Community discourse reinforces this distinction, highlighting the philosophical divide between freestyle's spontaneity and choreography's planned execution, and expressing concerns about originality and authenticity when a style is perceived as primarily recycling pre-set movements.

The dance landscape is dynamic, and styles can indeed evolve. While Polyswagg's current trajectory firmly aligns with choreography, there exists a clear pathway for its potential recognition as a freestyle street dance foundation. This journey necessitates a deliberate and strategic shift towards fostering organic community development, emphasizing genuine improvisation, integrating actively into battle culture, and codifying a freestyle-oriented vocabulary. This evolution would require a commitment to decentralizing creative ownership, empowering individual dancers to collectively shape and evolve the style through spontaneous creation, and embracing the grassroots, improvisational spirit that defines true street dance foundations. By doing so, Polyswagg could bridge the gap between a celebrated choreographic masterpiece and an enduring, community-driven freestyle foundation.